



# ukulele player

## Two Ukulele Give-A-Ways

In this issue we bring you two ukulele give-aways. We have another great Kala Uke featured in review and we'll be giving it away. We also have a solid mahogany Oscar Schmidt uke that will go to some lucky winner. Oscar Schmidt is serious about ukuleles and they want the world to know it, so working together, we came to the conclusion that a great way to do that is feature one of their "professional quality" ukes and then have a give-away, like we have been doing with Kala ukes. The winner of this uke will receive their prize in a really nice hardshell case.

For working musicians, we have a review of a 60 watt "acoustic instrument amp" that will knock your socks off. This is no little cube-shaped amp that can barely be heard over a crowd or gang of uke players, crank this baby and you can fill a night-club with sound. It's a great amp at a great price.

Ohana has not been sitting still, neither has Kala. We are reviewing a new Ohana uke that is a beautiful soprano made of solid zebrawood.

We have a new Kala travel uke that some lucky winner will receive. The travel ukes are thin-bodied laminated, arched back, laminated sides, solid spruce topped, sweet, and come in an embroidered gig bag that is really beautiful and very well-made.

Actually, Kala and Ohana have both introduced lots of exciting ukuleles in their entire line-up and we are hoping to get our hands on some of those for reviews. These two companies are doing their best to bring you high quality, inexpensive ukes and innovation mingled with tradition. The economy may be slow, but the ukulele business is hopping.

### IN MEMORY...

It saddens me when someone that I have "known" online for several years passes away, but, I am not the only ukulele player that will miss John Kavanagh.

Our dear friend, John passed away in an unexpected hour while diving in the North Atlantic. We want to remember John's contributions to the world of

ukulele. He freely gave information and was always eager to share a wealth of knowledge with us, whether it was alternative tunings, music theory and chord development, or just how to play a particular tune. John was a gentle giant of a man with a heart as big as British Columbia. He is already missed by many.

This is the sixth issue of our magazine, **ukulele player**. We have passed the 50,000 reader point and are well on our way to 100,000 and we have no idea how big the readership can get. We have plenty of bandwidth, so, we will just keep plugging and continue our goal of ten issues a year.

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## Patsy Monteleone

If you have spent any time online reading about ukuleles and the people who play them, you have probably run across the name Patsy Monteleone.

Patsy has been around the ukulele forums and performing for years. He plays a little of everything, show tunes, love songs, old standards, jazz, blues, even rock and roll. He's also been known to play an original tune now and then.

I recall one time on Ukulele Cosmos that someone called Patsy a genuine "ukulele icon" and I could help myself. I made a Patsy icon from his avatar.

Icon, indeed, Patsy is a performer. He's a real pro when it comes to working the audience, and he puts on a good show, but he remains ever humble.

There are some performers that just love to sing and play. In fact, Patsy has said that he started off playing guitar and kept looking for something smaller until he found a ukulele. I get the feeling that it is really because the instrument gets between the musician, the singer and the audience. Patsy likes the intimacy of playing before a live audience and

his chosen instrument shouldn't get in the way... it should facilitate that contact with his listeners.

New York City has a unique atmosphere when it comes to the arts. There are endless numbers of art galleries, coffeehouses, clubs, theatres, restaurants, and music can be heard all day long.

In the 1960s it was not uncommon finding a few fellas on a street corner or porch singing in four-part harmony. Having come from New York City myself, I remember my family sitting on the front porch and singing songs in harmony.

Patsy grew up with a musical family and sang with his cousins in New York. He credits his family for introducing him to a world of wonderful music.

You can take the boy out of the New York music scene, but you can't take the music out of the boy (pardon the grammar, but I could find no better way of saying that).

Patsy is no longer living in the "Big Apple", but he still heads to New York from time to time and takes the stage at Ukulele Cabaret or some other event.



If you haven't had the chance to see Patsy perform, you can check out Ukulele Cabaret and see what you've been missing.

I wanted to interview Patsy for the magazine and we have finally coordinated efforts to do that. I asked him if I could interview him way back when I was planning issue one. Well, I have had so many other people in the pipeline, so, here in issue six we present...

Patsy Monteleone, ukulele player, crooner, and all-around great guy.

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**Q:** You started performing at age three... hitting the bars early, eh? Do you still remember those times? What is your earliest recollection?

**A:** I remember standing up on the bar in a Little Italy tavern singing Neapolitan/Italian songs, such as *Statte Vicino a 'Mme*, *Malafemmena*, *Come Prima*,

and others. Kind of like a human Topo Gigio, put up there for the amusement of all the drunks. My parents were funny that way, all too eager to subject their kid to exploitation in order to entertain their mobster friends. I have a memory of the time one cheapskate elder tossed me a quarter. Everyone made a fuss over that since he was known to never part with a cent.

I didn't start actually drinking until a few years later.

**Q:** How old were you when you started playing guitar?

**A:** I got my first guitar, a cheap plywood jumbo dreadnought, at age sixteen. I found a Mel Bay guitar chord book and taught myself how to play.

**Q:** How long after that did you discover ukulele?

**A:** In 1979 I worked as a counselor in an Adirondacks summer camp for learning-disabled kids. One night, during one of the many counselors-only campfire bashes, someone brought out a uke.

I always preferred smaller-bodied, lighter-weight guitars to big ones. When I saw that tiny uke, I thought, now there's an instrument that won't cause tendon pain when you play it. That's for me.

**Q:** What was your first ukulele?

**A:** Soon after my campfire conversion, I bought a \$30 laminate uke, a Mel Bay chord

book, and I started to play.

In the summer of 1980, I attended the Philadelphia Folk Festival, toting my Chinese uke, and as I walked past a crafts booth strumming away, a woman there called to me and asked if I wanted to buy her Martin ukulele. For \$40. I gulped, yes, I certainly did want to buy it, but true to my financial condition at the time (and, I'll say, things haven't changed much for me over the years), I was broke. So we exchanged addresses, I sent her a check, and some time later the uke arrived in the mail, a soprano Style 0, worn and tattered, yet a thing of exceptional beauty to my eyes and ears.

**Q:** Were you still playing music with other musicians at that point?

**A:** I never really played much with other musicians at that time. A little bit of jamming here and there, but mostly I spent time alone (countless hundreds of hours, really) learning song after song and building my repertoire.

**Q:** How many ukuleles do you have today?

**A:** Let's see, not counting unplayable wall hangers, there's the Earnest La Paula concert gold-top; an Earnest "Ceegar Box" uke; a Glyph Dias replica soprano; two 1920s Lyon & Healy Washburn sopranos, one mahogany and one purported to be made of monkeypod wood; a 1920s Martin Style 2

which now belongs to someone in England and which I'll deliver during the Raystock Fest in July; a 1930s Martin Style 1 (a family heirloom given to me by a distant cousin after a gig I played in the 1990s), a Vega Arthur Godfrey baritone which was a Father's Day gift from a few years ago; a Paul Unkert prototype tenor electric; a 1930s Weymann soprano that has Humpty Dumpty cracks all over it but which is still one of my best-sounding ukes; a Dave Gjessing Waverly Street travel uke; a Todd Korup "Canjo" uke; two noname banjo ukes. That's thirteen, not including the Martin that has been sold. Not nearly enough ukes to satisfy a pathological case of UAS, but they'll have to do for now.

Editor's Note: That's quite a list and there are some real gems in there.

**Q:** Which is your favorite for playing gigs?

**A:** The Earnest La Paula and the Glyph Dias, and especially the Glyph now that I had Dave Means upgrade the tuners to PegHeds. I mostly play the two L&H ukes around the house.

**Q:** Have you made a record or CD?

**A:** Not yet. Oneadesedays....

**Q:** Have you had bookings through the website or do you find more success via referral?

**A:** I've never booked a gig through my admittedly moribund Web site. All my gigs

have come through referrals and happenstance, although I will divulge that I have not played many gigs in recent years... only a few private parties and a couple of Jason and Ted's Ukulele Cabaret events and similar forums.

**Q:** Your website links are like a who's who of the great crooners and jazz performers of the past. How many of these great artists and performers would you say are among your influences?

**A:** The only historical uke player who has meant anything to me is Cliff Edwards. I am most influenced by jazz and pop singers and the various instrumentalists who accompanied them in recordings from the 1920s through the 1950s: Sinatra, Bing Crosby, Al Bowlly, Al Jolson, Nat Cole, Fats Waller, Fred Astaire, Mel Tormé, Bobby Short, Jack Teagarden, Tony Bennett, Louis Armstrong, Hoagy Carmichael, Johnny Hartman, Billie Holiday, Mildred Bailey, Ethel Waters, Carmen McRae, Rosemary Clooney, Ella Fitzgerald, Lee Wiley, Connie Boswell, Ethel Merman, Blossom Dearie, Anita O'Day, Sarah Vaughan, Bessie Smith, Dinah Washington.

**Q:** Are there any special songs that you truly love to perform from your vast list of tunes?

**A:** It's impossible to narrow it down. Often it's the newest songs I've learned that make me happiest. I really like playing and singing ballads, though. Give me a Berlin ballad or a Porter love song any day.

Making beautiful music is your passion, helping you do it is ours.



**Q:** You were part of the Ukulele Caravan. What other "gigs" and "events" have you played?

**A:** For three years I went to the Midwest Uke Fest, hosted by Geoff Davis in Indianapolis. Those shows were a great deal of fun. I hope Geoff and his people can revive that some day. I also have played at the Mid Atlantic Uke Invitational (MAUI) a couple of times. That's a great gang down there... Dave Means, Don Peyton, Nick Smiley, James Key. Mary J. Martin-Schaefer has hosted a couple of gigs in Provincetown, MA, of late (one which was a part of the Ukulele Caravan), and those have been very special.

I did a Ukulele Noir with Craig Robertson a couple of years ago. Craig's a unique presence in today's uke scene.

My Midnight Ukulele Disco and Ukulele Cabaret appearances have been among the most memorable musical occasions for me.

I'll be going to the Hollesley Uke Fest--"Raystock" - in England in July. I'm beside myself with anticipation for that. The Internet has changed the way music is recorded, performed,

delivered, and listened to. It's a Gutenberg-level revolution. I've collaborated on long-distance recordings with Gerald Ross from Michigan and Arch Larizza from Australia. These efforts would have been impossible only a few years ago. Arch and I are hoping to do some more work together coming up soon.

The Internet introduced me to Bosko & Honey. My meeting with them last year was one of the highlights of my life-long musical experience. Because of the Internet, and particularly the Ukulele Cosmos forum, I've made a number of friends around the world whom I am looking forward soon to meeting in the flesh. In the flesh, but preferably with pants on. Now, I don't mean to imply that I don't like seeing naked people, and certainly I don't mind getting naked myself. I've got nothing to hide. Literally and physically, nothing. One of these days I'll have to join my friends Jason Tagg and Ted Gottfried at a Fire Island NY Naked Uke Ensemble get-together. That would be fun.

I've played in many different kinds of situations, for private parties, solo and group concerts, benefits, radio shows, cable TV shows, on boats, in



theaters, football games, festivals, busking on the streets of New York City, cabaret clubs, saloons, art openings, restaurants, retirement homes, hospitals, schools...you name it, I played it.

**Q:** Do you ever think about becoming part of a group, say along the line of Snake Suspenderz?

**A:** I'd love to do that. Mostly, I've played solo. In fact, I've never played with an organized band. I've jammed with plenty of musicians, and I've played gigs with various small combos, but never with a group that had its own identity.

Coincidentally, I just got back in touch with a guitar-playing friend of mine I haven't seen in years, and we talked about looking for another musician or two to form a band. My wife, Heidi, has accompanied me on the upright bass in recent years. I'd love to bring her into a band.

**Q:** You're a crooner. There are not too many of those around these days, although there are more among ukulele players than anywhere else in music. Do you ever wish you'd been born say fifty years earlier? or do you see this as a great opportunity to introduce the modern world to music from a simpler time?

**A:** I agree that the uke seems to attract crooning singers in a way other stringed instruments do not. I mean, you just do not see mandolin players or

banjoists standing up solo to sing and play the way you see ukers doing it.

Guitarists certainly sing and play solo, but I think of them as mostly singer-songwriter, folk music-types, whereas uke players cover the singer-songwriter realm as well as stand-up solo, jazz-pop "crooning," in addition to punk, rock, country, folk, island, reggae, old-timey, hip-hop, classical, and everything in between and beyond.

The uke is flexible and accommodating that way. It's one of the attributes about ukes that I admire most.

I've often felt I'd like to have been born fifty or sixty years earlier. I might have competed with Sinatra or Crosby as a singer. Of course, I'd be dead now, too.

Seriously, uke players who perform standards are doing a great deal to keep alive those great 20th Century pop and jazz tunes that are so dear to me, yet ukers today are also pushing the boundaries of what is possible musically with original compositions and interpretations of music from every genre.

**Q:** You cover Island Music, Jazz, Country Classics, Show tunes, Love songs, Ballads, am I missing anything? Do you have a favorite genre?

**A:** Definitely jazz-pop standards. The "Great American Songbook," as it's called.

Gershwin, Cole Porter, Duke Ellington, Hoagy Carmichael, Johnny Mercer, Jimmy van Heusen. That's my speshialitty (spelling intended).

I'd love to be able to play classical music like the late, great Johns - King and Kavanagh. God, I miss those guys. Especially Kavanagh. He was a friend.

**Q:** How about MySpace, Facebook, any of those social networking sites. I don't see any links on your official website for them. Are you on any of those sites?

**A:** I had a MySpace page that listed over 650 "friends," but I killed it off. It got old, I got tired of it (I got old). I had a Facebook page for a couple of months. Got tired of that too. Don't talk to me about Twitter.

**Q:** Do you have any career goals at this point in your musical journey? Albums in the works? Special engagements? Anything else?

**A:** I'll just keep breathing and singing and strumming, and see how far it gets me.

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Thanks for taking the time for the interview, Patsy.

I hope to see the day, soon, when you have an album out there and I get a chance to catch you at one of the festivals.



## A Taste of Tiki - Tiki Cowboys

Eric "Baron" Behrenfeld has been around the Chicago music scene for over twenty years. He has played drums for numerous blues artists and produced many of them.

Blue Baron Productions is Baron's Chicago-based production company. BBP artists include the following acts: John Primer, A.C.Reed, James Wheeler, Liz Mandville Greeson, Carl Snyder and Emery Williams Jr.

In 2005, Baron made a change of direction when he started playing percussion with a Chicago-based ukulele band called "Windy City Islanders" and he even produced their debut CD, "Hang Loose".

"A Taste of Tiki" is an EP (extended play recording for those unfamiliar with the term). There are four songs, featuring lots of Latin percussion, acoustic and electric ukulele, and a

wide assortment of drums, claves, maracas, beer bottles, and other unique rhythm instruments.



For ukuleles, Baron plays a Honu Tenor with a cut-away and Shadow pickup, a Risa setup as a baritone, a KoAloha Pineapple Sunday, a tenor Fluke, and an Applause tenor.

Barons forte is production and it shows. His music is intricately woven into a tapestry of sounds. I am not sure how many overdubs it took to produce the first track, "Tiki Lady", but there is a lot of dub work and production that went into it.

"My Little Song" features the Pineapple Sunday and ocean sounds. It is the antithesis of the first track. Nothing could be simpler. "Slap, Clap and Tickle" is another track that has bare-bones instrumentation.

The EP ends with "Feel so Good" another intricate production.

It will be interesting to see and hear what Baron does with his next project.



*If you have a CD or EP that you'd like to have featured in ukulele player, you can contact us through the submission form at our download site on the world-wide-web.*



## Oscar Schmidt OU220SWK

Over the last ten years or so Oscar Schmidt has sold a lot of ukuleles. At a time when most other companies never considered that ukuleles would become what they are in this new wave of popularity, OS looked into their crystal ball and saw the future.

They started out rough and had to work out some rough edges, literally, but they kept at it and they have out-sold all the other manufacturers in the budget priced end of the ukulele world.

For countless ukulele players their first uke was an Oscar Schmidt. The OU2 and OU2e grabbed a huge market share along with the OU3 and a few glossy ukes with lots of bling.

Well, Oscar Schmidt wants you to know that then it comes to ukuleles, they mean business. They are not only producing "beginners ukes", they are producing finely-crafted instruments that give the famous brands a reason to start paying attention.

The OU220SWK is a professional quality ukulele made of solid mahogany and it really sounds sweet. It is not as loud as some ukes in the price range (list is \$400 and it is no surprise when

you see the built quality and hear this ukulele.

I unpacked this ukulele and picked it up for an initial inspection. I was immediately impressed with the fit and finish. I found a flawless fit at every corner and the binding was perfect.

The action was low and fast from the nut all the way up the neck. the Grover tuners were perfectly precise and looked great. Traditional ukulele players might prefer friction tuners, but the tuners on this uke make tuning it easy. It holds tune extremely well, too.

The bridge is ebony and the looks great against the satin lustre finish on this instrument. The headstock is also ebony and gives the uke a classy look.

The nut and saddle are "synthetic bone" and I am not sure if that is an advantageous thing or not. All the makers at the low end of the market seem to prefer bone in recent times. Maybe this is an effort to increase durability.

This ukulele is not a lightweight, but, it is not too heavy either. How can that be? Well, it is simply a matter of balance.



When I started playing the OU220SWK, the first thing I noticed was that it was heavier than a lot of ukes in the price range, but it didn't feel like an anchor. It felt comfortable. It felt substantial. In fact, I checked its weight against the OU2e and they were roughly the same. Yet the OU2e is thicker front to back and somewhat unrefined and



box-like by comparison.

Playing the OU220SWK, the first thing you will recognize is the Aquila strings. Oscar Schmidt's economy ukes are strung with GHS ukulele strings. The Aquilas offer better tone and performance.

The Aquila strings look great against the ebony headstock and black, matte finished tuners. At the top of the headstock is a pearl inlaid Oscar Schmidt logo that gives this ukulele a very dapper look.

The ukulele has a curved back and is shallower at the upper bout than it is at the lower bout. The neck is flat across the fingerboard and is rounded evenly on the backside. The heel is nicely cut and even. There appears to be an ebony overlay at the bottom edge of the heel that goes nicely with the black binding of the body.

Oscar Schmidt's solid wood ukuleles are aimed at serious uke players and people that are beyond the new convert stage. They have ukuleles running as high as \$900 (the OU280SWK made of solid Hawaiian Koa). Tom Ferrone knows that at *that* price range it takes the right combination of looks, sound, and quality to win the hearts of these players.

It will be interesting to see what happens with the test of time when it comes to the middle-priced and high-priced ukes and just where Oscar Schmidt will fit in. They do want a piece of that action and this uke

shows that they have invested a lot of time and money into it.

The OU220SWK is pretty sweet. I like the sound of it. I love the look of it. This concert, though heavier than many competing ukuleles really feels good in my hands. The action is perfect and the neck is just right for my long fingers.

We have worked with the folks at Oscar Schmidt to offer our

readers a chance to win this fine ukulele.

Check out page 21 for details on how you could win the Oscar Schmidt OU220SWK ukulele.

If your name is chosen by our computer, this sweet little uke will be headed your way. Then, let us know how you like it.



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## Craig Brandau - Tenderly

Tenderly is the title song of this wonderful compilation of jazz melodies played on solo ukulele by Craig Brandau.

Here is the lineup of songs:

1. Tenderly
2. Black Orpheus
3. Here, There, and Everywhere
4. Moonlight In Vermont
5. Here's That Rainy Day
6. On the Street Where You Live
7. The Days of Wine and Roses
8. theme from "The 5th Monkey"
9. What A Wonderful World
10. What Are You Doing the Rest of Your Life?
11. Craig's Waltz
12. The Shadow of Your Smile

The CD opens with "Tenderly" in an arrangement by Craig's mentor, Howard Heitmeyer. It's a beautiful tune and I wish it were longer.

"Black Orpheus" is another wonderful melody arranged by both Craig and Mr. Heitmeyer.

"Here, There, and Everywhere" is a Lennon/McCartney tune. This is a wonderful rendition arranged by Craig.

"Moonlight In Vermont" is a classic tune. Simeon Pillich lends a hand playing acoustic bass on this number. The bass is very subtle and builds a solid foundation, great work.

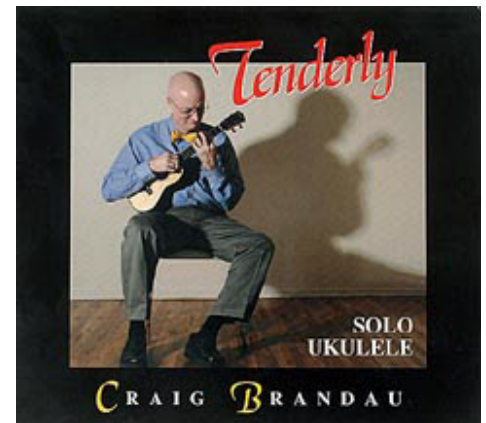
"Here's That Rainy Day" is a dreamy melody. Ah, what to do on a rainy day. Do what Howard Heitmeyer did and craft a wonderful arrangement of a classic melody.

"On the Street Where You Live" is another classic number. I remember my father singing this song when I was a youngster back East. It's been covered probably an hundred times, and played countless thousands. Nicely done.

"The Days of Wine and Roses" is another timeless classic. Again, Simeon Pillich is featured on acoustic bass. Once more, Simeon lays down a very warm foundation upon which this beautiful tune rests. Mancini would be delighted with this interpretation of his work.

"The 5th Monkey" theme... This is a tune I didn't know. I did some research into this tune being the curious natured fellow that I am and I found a trailer of the movie, The 5th Monkey. Now, I want to see the movie. It stars Ben Kingsley. Now I have to see if Netflix has it listed. Nice tune. Nicely played.

"What A Wonderful World" This is one of the sweetest renditions of this song I have ever had the



pleasure of hearing. Credit goes to Mr. Heitmeyer once again for his arrangement.

"What Are You Doing the Rest of Your Life?" is a song with too long a title. It is a beautiful tune. The lyrics were written by Bergman and Bergman and the music was written by LeGrand. It was used in the movie, "The Happy Ending" and received an Academy Award nomination for "Best Original Song". The year was 1969, nice romantic tune.

"Craig's Waltz" is not a waltz in the classical sense. It is, however, a beautiful meandering melody and winds down nicely at the end. It's a great follow-up to the previous track and is very soothing.

"The Shadow of Your Smile" closes this CD beautifully and I can say that after listening to the whole collection of tunes, simply put, once is not enough.

This is a wonderful collection of romantic and relaxing compositions, beautifully arranged. A bonus track, Craig's Waltz played by Howard Heitmeyer, is a wonderful wrap-up of this marvelous collection of romantic tunes.



## Jamming DOs and DON'Ts

*"Don't bring a Trumpet to a Dulcimer Jam."* -Steve Mason

This article is an excerpt from Play Well with Others which is affectionately known as "The Jam Book" by Martha Haehl and Mike Walker.

ukulele player reviewed the book a while ago and now, thanks to Mike Walker, we give you the following excerpt.

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**J**ams come in wonderful varieties. Blend blueberries or strawberries with sugar and you have a tasty spread. For musical jams, take equal parts of instruments, songs, tunes, then add people and stir. The best jams are flavored with improvisation- making up and playing musical arrangements on the spot with other musicians.

Different jams may have different rules depending on the styles of music and the traditions of the people involved. When you join a new group, take a few minutes to observe and figure out how the jam works. Understanding the dynamics and using plain old common sense can greatly enhance the musical quality of a jam and make it an euphoric experience. Inexperienced musicians can participate too,

and grow as musicians in the process.

Enjoy...

Have fun! Relax and enjoy what happens. Don't make job out of it. Forgive yourself and others for imperfect music. Recognize and enjoy the perfect moments, while celebrating the heart people put into music. The tips we provide are only guidelines. If you have a great jam going, don't mess with perfection. The important thing is that you're having fun and making good music. Be Generous!

Take turns. You might go around in a circle and give everyone the option of picking or leading a song. Some of the best jams have a jam leader to keep things moving. Later you'll learn what makes a great jam leader.

In the spirit of sharing, help other musicians sound their best, even if the song they're playing is not your favorite. You might find out that the song turns out to be one of your favorites after all.

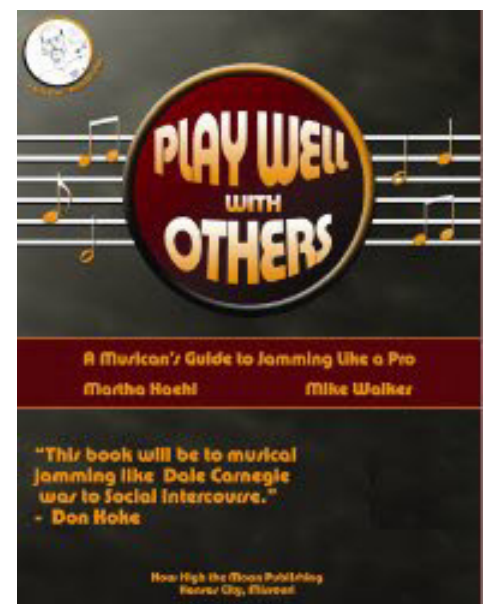
Tune...

Unless you're one of the rare

chosen people with perfect pitch, tune your instrument to a standard pitch. Use an electronic tuner if available. An instrument that is in tune with itself may not be in tune with everybody else. If possible, tune somewhere else before joining a jam already in session. Don't tune in the middle of someone else's song! Instrumentalists who move capo positions or use different tunings for different keys may need time between songs to tune. Give them the time (and silence from music) to tune before the next song.

Make Artistic Judgements...

Are you a flute player, fiddler, or musical saw player? If you play a dominating, potentially annoying lead instrument, just listen instead of playing during someone else's instrumental break or while someone is singing. At very least lay back or compliment the lead by picking up frills at the end of phrases. It's easy to overshadow someone else's brilliant licks. When you lay out and then come back in,



people will notice and enjoy it.

If you are the primary rhythm player, don't play lead unless someone else can pick up the rhythm. Solid rhythm is the heart and soul of good music, so if you are carrying the rhythm, then carry it.

### Play in the Style of the Jam

The great country singer Roger Miller told us in song that "You can't roller skate in a buffalo herd." Likewise, you can't play your trumpet at a dulcimer jam, and Michael, Row Your Boat Ashore, could get you thrown out of a swing or jazz jam.

When a song or tune is simple and lyrical, it deserves a simple, lyrical melody, so don't cram in 10 notes per second. Save that for a hot bluegrass tune. Blending with the group makes a jam fun.

### In Between Songs...

When the song is over, it's over, so quit already! It's hard to start another song while someone is fiddling around on another tune so stop plucking around!

### Sonic Space...

The number of players in a jam affects what each player should play. The more players, the less each player needs to play. Individual orchestra members often play very little in a particular piece. In a trio, each player has more sonic space. If you are one of several guitar players in a jam, try to find something to do that is different

than the others. Try playing voicings up the neck of the guitar, playing a chord on just the one beat of each measure, or sitting out on a whole verse or lead! Not playing is an underrated skill that makes an instrument all the more impressive when it comes back in.

### During Songs...

Attention singers: Enjoy those instrumental breaks and the occasional tune without words, and don't sing or talk through them.

Attention instrumentalists: If you're playing a rhythm instrument behind the singer, the operative word is behind. The singer needs to be front and center. If you're louder than the singer, pipe down!

Lead players: Silence can be golden. Don't play a lead part while the singer is singing. Sometimes the singer and back up rhythm players are the only ones that should be heard. Pauses and periods of silence are just as important as always playing.

### Listen...

This is the simplest, most challenging, and important part. The person leading a particular song or tune controls the tempo and tone. Follow the leader. If you have to strain to hear the singer or lead player, you're playing too loud, so pipe down! Blending individual voices and instruments into an ensemble creates a beautiful song. Sometimes the eye is

quicker than the ear, so keep good eye contact with the song leader and watch when he or she changes chords. You may know a wild, offbeat version of a song, but save your version for when you're the song leader.

### Practice...

If you want to lead a song, practice ahead of time and plan the song structure. Practice playing songs without stopping even if you make mistakes. Keep the beats easy and steady.

Have you ever dreamed of backing up Alison Krouse or Johnny Cash? If you have a radio or CD player, you can! Playing along with recorded music is a good way to learn. You have to stay with the beat of the recording because the recording is not going to adjust to you.

Put some thinking into the intro and outro. Like a junkyard dog sensing fear, jammers can sense if you're not confident about leading the song and they'll have a hard time following you, so play it like you mean it.

### Don't Get Ticketed For Speeding

Playing tunes at breakneck speed often results in sloppy music and can leave other jammers choking in the dust. Slow down to feature the beauty of the music.

### Driving is Easier With a Map...

If you're leading the song, call



out the key of the song or tune you'll be playing and give jammers a heads-up about unusual curves ahead. Without warning signs, key or rhythm changes, weird chords, or a'capella breaks can throw the other jammers off course.

### Leading a Song...

When it's your turn to lead a song, don't panic or put the jam on pause while you sort through your mental musical database. If you don't have a song in mind, just pass your turn and try again the next time.

Pick a jamable song. Save your Mozart concerto for the Mozart jam. Remember to call out the key. You are the quarterback. Take note of the jam's musical level and pick something that fits in.

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## GOT UKE?



*You can find Kala Ukuleles at  
[www.ukeladymusic.com](http://www.ukeladymusic.com)*





## Acoustic AG-60

If you have had the opportunity to hear Craig Robertson live, one thing that will strike you is that he plays a uke that does not have a pickup.

Craig has the knowledge and expertise to pull that off very well and he seems to have no problem being heard. A lot of uke players have trouble on stage, whether it is the uke, the soundman, the microphone, or a combination of things, it is hard to say. I suspect that it is often all four factors.

I have played guitar and ukulele for over forty years and played them on stage, in recording studios, and with groups. In a room full of people just having a jam session, I am an advocate of going acoustic and not saying anything more about it, but, playing at a gig is another thing altogether. There, I prefer being plugged.

I have a PA system, but, that is a lot to lug around when you are intent on playing a tiny little ukulele. So, what is your alternative? How about an amplifier. I am not talking about a Marshall stack or rock guitar amp, no, I am talking about an acoustic guitar amplifier designed to get the most from

an acoustic instrument.

I took a good look at acoustic guitar amps because they are designed to reproduce the "natural voice" of fine quality acoustic instruments and ukuleles are just that, finely crafted natural voice instruments. The criteria was pretty straight forward. I needed something that could take the place of a PA system. It has to be fairly compact, but I needed the muscle to play in a fairly large venue or open area

without having to mic the amp and run it through a "house" PA system, which would most likely defeat the purpose of buying an acoustic amp.

The Acoustic AG-60 is designed to reproduce the beautiful tones of guitars like my Martin acoustic. It has 60 watts of power with two channels, each with two combo XLR/straight jacks. Each channel has its own effects processor, so, I can add a bit of reverb, chorus, or other cool effects to the instrument or voice. The amp tilts backward at an angle or can sit upright on rubber feet.

At \$299, the amp solves a lot of live performance problems with under-powered PAs or poor mic conditions. So, now, you can mic the uke or play it plugged without destroying your tone.







## Ohana SK-25Z

Ohana never sits still. They are constantly working on new products and refining the ones they already produce.

I received an e-mail from Louis at Ohana telling me that he was sending out a couple of new ukuleles for me to look over and also take to the local uke club and see what people think.

This new soprano, the SK-25Z, is a real sweetheart. Ohana used solid zebra-wood and made a beautifully built instrument with a mellow voice that is getting better each time I pick it up.

The uke has a solid mahogany neck and headstock, rosewood fretboard and bridge, and friction tuners. It is small and lightweight, but it projects its beautiful voice very well. I anticipated it being very soft and mellow, but, it is bright and sweet without being harsh or barking at all.

The finish on this instrument is absolutely flawless. The fit of every seam is perfect. Top to bottom, I could not find a single flaw in the body.

The neck is beautifully dressed and the frets are edged perfectly. Intonation is great and the action is low all the way

up the neck.

This uke arrived with soprano-sized Aquila strings and they held tune almost immediately. Playing was effortless and I fell in love with this uke's tone in an instant.

I have not recorded anything with this uke yet, but I am looking forward to it. I know that Ken Middleton has already had his hands on this uke. I recommend checking out his video on this uke on YouTube.

Zebra-wood, if you do not know, is an exotic wood that is often used in gun stocks and fly fishing reel seats. I have been familiar with it for years. It is now being sought as a "tone wood" and I understand why, its grain is magnificent and it is hard. Thus, it makes a great wood to use in musical instruments. It has excellent durability and weathers well with age, even exposed to the elements. That is why sportsmen have used it for years. I don't recommend that you play this uke in the rain, but, it is nice to know that it is made of material that is as rugged as it is beautiful.

I'd love to see Ohana use this wood for concert and tenor ukes as well as soprano. Right



now, though, there are no current plans to do so. Maybe it is due to the size of raw material. Whatever the case, I highly recommend this new ukulele and at \$129 that I have seen it priced on the street, it is one of the very best values of any ukulele anywhere.

Well, that wraps up this review, time to play a little music.





## Waverly Street's Banjolele

This month we review another Dave Gjessing, Waverly Street uke, a banjo-uke or banjolele, if you prefer.

After Dave had a bunch of solid wood ukuleles behind him, he decided to try and make some banjo ukes, just for the change of tone.

Dave's first banjo uke was made using a tamborine. He decided that using hand-drums would be better and easier. After finding a good source of hand-drums, Dave has been producing a pretty steady stream of banjo ukes.

I have had a few of these in my hands and a very good friend of mine, Jerry Wright, who just happens to be a talented guitarist, songwriter, and ukulele player fell in love with Dave's banjo ukes and bought one when he visited the Columbus Ohio Ukulele Peeps one Saturday. Dave had several banjo ukes there and Jerry took one home with him.

Here are some of Dave's specs for the banjo ukes:

- \* 8" Banjolele
- \* 15" scale, 15 frets (concert)
- \* Tunable synthetic top
- \* Oak neck & peghead

- \* Dyed maple fret board
- \* Sycamore bridge
- \* PVC nut
- \* Chrome friction tuners
- \* White position dots
- \* Clear fluorcarbon strings
- \* 22" long
- \* 8 3/4" wide
- \* 2 3/4" thick
- \* Weighs 23 ounces
- \* Dyed & oiled fret board
- \* Lacquer finish on neck

Those are the specs for a concert scale. The sound of these is richer than many of the banjo ukes that I have heard and, to me, that is a good thing. I also like the idea that the skin can be tuned.

If you prefer a natural skin on your banjo uke, that is easily accomplished after-market. You can buy skins via Musician's Friend and Sam Ash online.

Many builders do not make banjo ukes and some that do have fixed skins on them. Virtually none of the big online stores have them for sale these days. So, if you are in the market for one, your choices are few and far between.

I have said very good things about Dave's setups in the past and his banjo ukes are no exception. Dave does as good



a job on these as he does his solid wood ukes. The action is great all the way up the neck.

I really like the way that Dave mounts the neck on these banjo ukes. It is a very solid connection. The neck is beautifully shaped and there is plenty of room for a strap button if you are of a mind to have one added to the instrument.

The sound of a banjo uke can really add a different twist to your music. If you are looking for one of these the price is right around \$230 at the moment and you can typically get one within a short amount of time. Expect to pay for shipping, but, Dave packs them up securely and you will soon be jamming with a banjo uke in hand. If you are thinking about a banjo uke, I recommend taking a good look at one of these.



# Kala KA-ASMS

Kala Ukes has a reputation for building great laminated ukuleles, but they also make solid-wood ukes, too.

The KA-ASMS is a soprano ukulele made from solid mahogany and really sounds sweet and mellow.

I talked with Mike Upton about Kala ukes and Mike emphasized that guitarists that have switched to ukulele prefer geared tuners. Mike is a guitarist and a huge ukulele fan and as such, he also finds that geared tuners make ukuleles much easier to tune than ukes with friction tuners. With that in mind, Mike chose to equip the solid mahogany KA-ASMS uke with geared tuners, even though it is a soprano uke.

Kala solid mahogany ukes have rosewood fretboards, rosewood bridges, bone nut and saddle, tortoise-shell binding, geared tuners with rose-colored knobs. They ship sporting Aquila strings.

Right from the box this uke was almost in perfect tune. The action was terrific and it plays as smooth as butter. I checked the neck carefully and the intonation is spot on, too. The frets are beautifully dressed and

the action is low and fast across the entire neck.

The fit and finish of this uke is one of the best that I've seen from Kala ukes. The matte finish is very luxurious.

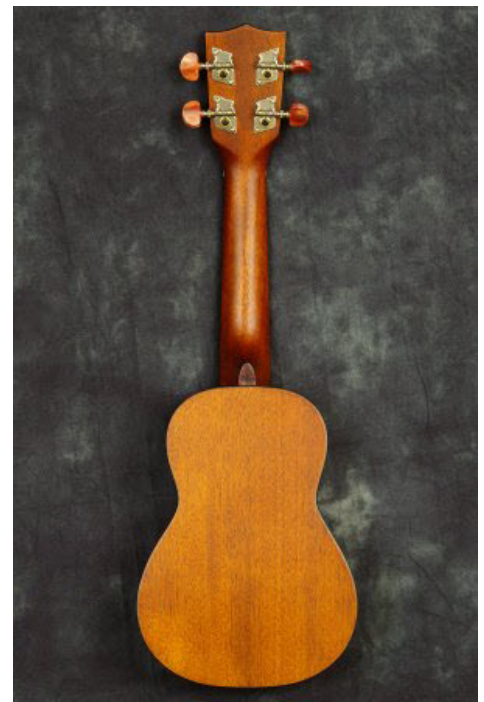
I love the over-all look of the ukulele. The tuners are smooth and work very nicely. They also hold tune very well. From the bone nut to the bone saddle, playability is fantastic.

Some purists might be turned off by the geared tuners, but Kala knows that many beginners and guitarists making the jump to ukulele will love them.

What is odd is that this uke is heavier than most other soprano ukes, thanks in large part to the geared tuners, but they don't cause any issues. The weight of this little soprano uke is very well balanced.

I'd love to see what one of these can do with a nice pickup. Kala has lots of models with pickups onboard. They have two solid-mahogany models with pickups.

The KA-ASMC-E cut-away solid mahogany concert uke has a Shadow Nano-Flex pickup. The



KA-ASMT-E solid-mahogany tenor also has one. A soprano with a pickup would be fun to play, though they don't make it.

List price is \$270, so you should be able to find one of these in your local shop at a great price. MusicGuyMic is a good place to check on the web. Check his EBay store for details or give him a call.

# in memory of John Kavanagh



I am saddened by the passing of John Kavanagh.

I have exchanged e-mails with John Kavanagh several times over the years and private messages on various ukulele forums. John was always someone that I liked and admired.

Ask anyone on Ukulele Cosmos about John Kavanagh and I doubt that you'd ever hear a negative comment. John freely helped anyone and everyone with his discussions of strings, tuning, chord structure, and music theory.

John was well-read and had deep understanding of music, whether guitar, ukulele or any number of other instruments. He was not just a great musician and showman, he was a great teacher and a mentor to many.

I don't know how many people John has taught over the years, but I'd say that the number has to be huge. People world-wide have been helped by John on countless occasions thanks to his truly generous spirit.

Even though John had intimate knowledge of music theory, he never beat people over the head with it or tried to upstage anyone or show-off in the least.

Ukulele Cosmos was John's main online hang-out in recent times. He used to frequent Flea Market Music, the now retired 4th Peg, and he just recently became a participant at Ukulele Underground. Most of the regular members at UU did not know John, but nonetheless, his passing saddened many members there that will never get to know him.

When I first introduced the **ukulele player** magazine John was quick to ask me if he could help in any way. We discussed it a bit and I was hoping to getting his contributions at some point. Sadly, that will no longer be possible. His knowledge and experience would have been an asset to **ukulele player** and would have reached over 50,000 readers globally. Indeed, it is our loss.

John contributed to a CD project for charity that is being coordinated by Steve Boisen (The Barnkickers). The CD is a compilation of artist's works and is perhaps the last recording that "Kav" had time to make. I am not sure. He was working on a CD that he hoped to release later this year. I hope that his wife is able to do something with the music that has been completed. Perhaps donations can be gathered to help

finance it in John's memory.

The last issue, we remembered John King. This issue, we set aside this space for our dear friend, John Kavanagh.

I hope that we all continue to remember John's contributions to Ukulele Cosmos and other online communities. I hope that we can all enjoy his videos and MP3 files that are out there in cyberspace.

When I think of "Kav" I think of his videos and his recordings. I don't think I ever saw a picture of him when he was not grinning and playing an instrument.

Music is a universal language and John was fluent in it. He was a remarkable player and he had a good voice, too. But his talent was dwarfed by his enthusiasm and his heart. He always had a kind word and a positive, encouraging comment for beginners and experienced players alike.

Let's never forget our dear friend John Kavanagh and if we all try to be a little more like him, the world would be a better place and more people would have a reason to smile.

John, I'm gonna miss you. RIP





<http://www.ukulelecosmos.com> - excitement, music, lively discussion, and a whole lot more...

## Digital Recording

One thing that is often overlooked in digital recording setups is the need for some sort of reference monitors.

People work hard to record all of their tracks carefully and might replay a particular guitar or uke track multiple times until it is perfect. They listen to the entire recording and think that everything is just great, but, in the end, they mix everything down and they listen to the CD they burn or an MP3 and the result leaves them flat.

What went wrong. It's in the MIX.

The first thing you might ask yourself is does the mixed music sound anything like what you heard in your ears when you first listened to the recording?

If you are like most people, you probably had a headset on when you first listened to all of your recorded tracks. You then eagerly mixed in on your computer.

You might be one of those individuals that recorded everything on hardware and then copied the files to your computer. Either way, if your final mix was done on the computer, which is what the vast majority of people are

contact:

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[www.UkeLadyMusic.com](http://www.UkeLadyMusic.com)

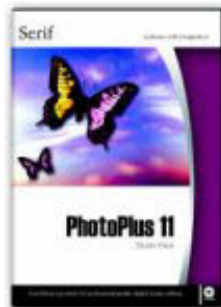


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doing today, then your weakest link is actually your speakers.

Believe me, I have made countless trips with freshly burned CDs to another room with a stereo system to listen to unsatisfying results. Remix time!

Not anymore.

Cyber Acoustics makes a series of speakers for desktop and laptop systems. I recently picked up these USB enabled



speakers just for mixing on my laptop. The CA-2908 USB speakers are very well balanced across the entire frequency range from top to bottom. I was immediately impressed with recorded tracks and how much easier mixing was once these speakers were attached to the laptop. I mixed the music and burned a CD.

The acid test is a car stereo system. I checked my work in my Mitsubishi Lancer with the Mitsubishi CD player. The mix was exactly what it should be.

In a future article, I hope to compare some ear buds designed for working at the mixing console. I am told that they are getting that precise and trustworthy. We'll see.



## GOT UKE?



*You can find Kala Ukuleles at  
[www.ukeladymusic.com](http://www.ukeladymusic.com)*





# ukulele player and Kala present...

ukulele player and Kala Ukuleles came together to bring you this exciting opportunity. One lucky reader will win this ukulele.



All you have to do is submit your name, an e-mail address, and a shipping address so that if you are the winner, we will be able to ship it to you. You only need to submit your information one time and you will be in the running for all of the Kala Ukulele give-a-ways.

You read about the Kala KA-ASMS ukulele in this issue of **ukulele player**, now, here is your chance to win it. Follow the instructions below...

We will not share your contact information with anyone for any reason.

note: if you have trouble with the form, e-mail your entry to [giveaway@tricornpublications.com](mailto:giveaway@tricornpublications.com)  
Include name, shipping address, e-mail address.



Go to this website and fill in the form and click the submit button for your CHANCE to win. There is no purchase necessary. One submission per person will be counted. The lucky winner will be decided by a random number generator program. The contest entry cut-off date will be the 20th of every month of the current issue. The winner will be chosen on the 24th of that same month. The winner will be announced on Ukulele-Cosmos, Ukulele Underground, and Flea Market Music.

[http://www.tricornpublications.com/uke\\_contest.htm](http://www.tricornpublications.com/uke_contest.htm)

Thanks for reading **ukulele player**  
and thanks to Kala Ukuleles for their support.



# oscar schmidt ou220swk give-away

ukulele player and Tom Ferrone of Oscar Schmidt have been working together to introduce the ukulele world to Oscar Schmidt solid-wood ukuleles.

All you have to do is submit your name, an e-mail address, and a shipping address so that if you are the winner, we will be able to ship it to you. If you have entered our regular drawings for Kala Ukes then you are already in the running for this uke. There is no need to enter again.

You read about the OU220SWK ukulele in this issue of **ukulele player**, now, here is your chance to win it. Follow the instructions below...

We will not share your contact information with anyone for any reason.

note: if you have trouble with the form, e-mail your entry to [giveaway@tricornpublications.com](mailto:giveaway@tricornpublications.com)  
Include name, shipping address, e-mail address.

Go to this website and fill in the form and click the submit button for your CHANCE to win. There is no purchase necessary. One submission per person will be counted. The lucky winner will be decided by a random number generator program. The contest entry cut-off date will be the 20th of June. The winner will be chosen on the 24th of June. The winner will be announced on Ukulele-Cosmos, Ukulele Underground, and Flea Market Music.

[http://www.tricornpublications.com/uke\\_contest.htm](http://www.tricornpublications.com/uke_contest.htm)

Thanks for reading **ukulele player**  
and thanks to Oscar Schmidt for this opportunity.





# Ukulele Club Listings...

If you would like to list your club here, submit contact information at this website:

[http://www.tricornpublications.com/uke\\_player.htm](http://www.tricornpublications.com/uke_player.htm)  
 or e-mail me at this address:  
[mickey@tricornpublications.com](mailto:mickey@tricornpublications.com)  
 We will add you to our list.

## USA

### Arizona

**Scottsdale Strummers, Scottsdale AZ**, Contact Pat McInnis  
 weekly daytime meeting, monthly evening meeting  
 email: [pat@azukulele.com](mailto:pat@azukulele.com)  
 website: [azukulele.com](http://azukulele.com)

### California

#### Nuked Ukes

We are in Auburn California. Welcoming players from all levels.  
 contact: Loyce Smallwood  
[loy@foothill.net](mailto:loy@foothill.net)  
[www.kahi.com/loyce'sblog](http://www.kahi.com/loyce'sblog)

#### Ukulele Society of America

Contact: Richard Douglas  
 (760) 458-6656  
 300 Carlsbad Village Dr.  
 Carlsbad CA, 92008  
[http://launch.groups.yahoo.com/group/ukulele\\_society\\_of\\_america](http://launch.groups.yahoo.com/group/ukulele_society_of_america)

#### Ukulele Club of Santa Cruz

[www.ukuleleclub.com](http://www.ukuleleclub.com)

One of the Largest Ukulele clubs in America! Usually meets every third thursday at Bocci's celler in Santa Cruz, but check the website, cause it sometimes changes. Or email [Andy@cruzio.com](mailto:Andy@cruzio.com) for club information.

## Connecticut

**The Ukulele Club of Southern Connecticut and the KookeeUkie Ukulele Band.**



<http://www.wsukes.com>



<http://www.ukulelenoir.com/>



<http://psychichamster.com/>

# Ukulele Clubs continued

We welcome players of all skill levels and offer classes for those new to the ukulele. Check our web site at <http://www.orgsites.com/ct/uke-club/index.html>.

Pete Johnson

email=[petejhnsn@sbcglobal.net](mailto:petejhnsn@sbcglobal.net)

## Florida

**Tampa Bay Ukulele Society**

[www.meetup.com/tampabayukes](http://www.meetup.com/tampabayukes)

Each meeting will start with a group lesson followed by an informal jam session for players of all levels. Everyone gets a chance to call a few tunes.

**Kansas (and Western Missouri)**

**Kansas City Ukesters**

<http://www.kcuke.com>

## Kentucky

**Kentucky Ukes**

meeting the fourth Sunday of every month

[KentuckianaUkes@yahoo.com](mailto:KentuckianaUkes@yahoo.com)

## Minnesota

StrumMn ukulele players

<http://strummn.nexo.com/>

## New Mexico

**The High Desert Sand Fleas**

Meet the 2nd & 4th Thursday of each month at the

Albuquerque Press Club [6pm - 9pm]

2101 Highland Park Circle, Albuquerque, New Mexico - USA

contact: Stephen Hunt via email: [hdsfgcea@gmail.com](mailto:hdsfgcea@gmail.com).

<http://sites.google.com/site/hdsfgcea/>

## New York

**Ukulele Club of Potsdam (New York)**

meet-up every other Friday at 5PM at Tim's Comic & Game, 6 Main Street

contact: Tim Connolly [tim@discoverpotsdam.com](mailto:tim@discoverpotsdam.com) call: (315) 268-1598.

Loaner ukes available. Bring your uke and leave your cares at home!

## Ohio

**COUP (Central Ohio Ukulele Peeps)**

[coup@tricornpublications.com](mailto:coup@tricornpublications.com)

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email: [info@gvmh.com](mailto:info@gvmh.com)



# Ukulele Clubs continued

## South Carolina

### Lowcountry Strummers Ukulele Club

Charleston, SC metro area. We meet twice a month. One beginner class and open Jam each month. All are Welcome.

[www.lowcountrystrummers.com](http://www.lowcountrystrummers.com) e-mail [lowcountrystrummers@gmail.com](mailto:lowcountrystrummers@gmail.com)

## Texas

Robert S. Sparkman

[sparky.judy@tx.rr.com](mailto:sparky.judy@tx.rr.com)

### Lone Star Ukulele Club (in North Dallas)

<http://groups.yahoo.com/group/lonestarukeyles>

### The Dallas Ukulele Headquarters

Go to [www.meetup.com](http://www.meetup.com) and search The

Dallas Ukulele Headquarters to join the group. Lots of fun events and jams!

### CHUG - Coffee House Ukulele Gang

Fort Worth, Texas

This wild west ukulele gang meets the 2nd and 4th Tuesday of every month.

Contact Steve for more info. ([steve\\_w\\_williams@yahoo.com](mailto:steve_w_williams@yahoo.com))

## Vermont

### Vermont Ukulele Society

email: [vyhndk@sover.net](mailto:vyhndk@sover.net)

Meets on the second and fourth Mondays of each month.

## Washington

### Seattle Ukulele Players Association (SUPA)

[www.seattleukulele.org/](http://www.seattleukulele.org/)

## UK

### England

#### Ukulele Society of Great Britain

43 Finstock Road, London W10 6LU

Tel: 020 8960 0459

Email: [m@gjcman.com](mailto:m@gjcman.com)

#### Cambridge Ukulele Co-operative [Cuckoo]

Meet alternate Sundays 2pm-6pm

The Portland Arms Cambridge CB4 3BAIf

If you're cuckoo about ukes come and join us.

<http://www.myspace.com/cambridgeukuleleclub>

#### Ukulele Philharmonic Orchestra of Sudbury

# Ukulele Clubs continued

Tuesdays evenings from 7.00pm  
The Institute, Station Road, Sudbury Suffolk CO10 2SP  
Beginners Welcome

## **Uke Wednesday Jam**

Every Wednesday 7 till closing Downstairs @ The Royal George  
Charing Cross Road, London, WC2H 0EA, U.K.  
contact: Quinc email: [qnc@qnciv.com](mailto:qnc@qnciv.com)  
<http://ukeweds.intodit.com>

## **SCUPA - Second City Ukulele Players Association**

We meet weekly on Tuesdays at 7:30pm in the upstairs room  
at The New Billesley Pub, Brook Lane, Kings Heath,  
Birmingham, West Midlands B13 0AB

**We accommodate all players beginners to experienced.**

Call or text Jon 0787 353 1161 or email:  
[jay.eyebigfoot.com](mailto:jay.eyebigfoot.com) for more information.

## **Stockton to Darlington Ukulele Express**

Meeting monthly in Darlington, northeast England new members always  
welcome. contact Simon at [simonb250@hotmail.com](mailto:simonb250@hotmail.com)  
<http://ukuleleexpress.blogspot.com>

## **Whickham & District Social Club**

Simonside View, Whickham, Newcastle Upon Tyne, NE16 4AQ.  
We meet every 2nd Wednesday 7:30 PM to 9:30 PM.  
<http://tunearmy.blogspot.com/>

## **UkeGlos Ukulele Club**

Meets on first & third Mondays every month, 8.00pm at The Strand Wine Bar,  
40 High St, Cheltenham, Glos.

Wooden & banjo ukes welcome. All levels of playing ability & song styles. **For full details visit: [www.ukeglos.co.uk](http://www.ukeglos.co.uk)**  
<http://www.ukeglos.co.uk>

## **Ukulele Sundays host:Tim Smithies**

email: [tim@timsmithies.com](mailto:tim@timsmithies.com)  
I host a Ukulele Jam session on Sunday evenings in Sheffield UK called 'Ukulele  
Sundays' All welcome - 8.30pm onwards. Riverside Cafe Bar.  
<http://www.ukulelesundays.co.uk>

## **"Brighton ukulele Sundays"**

Meet first Sunday of the month at the Brunswick Pub in Hove East Sussex UK.  
Visit Facebook Brighton Ukulele Sundays for more details.

## **Ireland**

### **UKULELE IRELAND**

[ukulele@ireland.com](mailto:ukulele@ireland.com)

Irish ukulele club meets on the second saturday of  
each month.Players from all over Ireland. Ukeplayers of all levelswelcome. If

# Ukulele Clubs continued

you are a visiting uke player please feel free to come along. The meetups are held at 2, eden park, Dunlaoire, Co. Dublin.

## Scotland

### Monday Ukearist

Edinburgh's very own ukulele gathering. We gather once a fortnight on Mondays from 7 to 10(pm!) at Mackenzie School of English near the foot of Leith Walk

6 John's Place,  
EH6 7EP

Contact: John Hobson, +44 (0)7940 513969, [jhobson@gmail.com](mailto:jhobson@gmail.com)  
<http://ukearist.co.uk>

## South Wales

### Ukulele Nights

meet on the 1st and 3rd Mondays of every month at 8.30pm.  
The Albion, Glebe Street, Penarth, Vale of Glamorgan, South Wales

Contact: Sarah Thomas: [sarahredsedge@yahoo.co.uk](mailto:sarahredsedge@yahoo.co.uk).  
Blog: [www.ukenights.blogspot.com](http://www.ukenights.blogspot.com)  
(for songbooks, directions and more. Beginners very welcome)

## Germany

### Ukulele Club of Germany

[info@ukulelenclub.de](mailto:info@ukulelenclub.de)  
[www.ukulelenclub.de](http://www.ukulelenclub.de) (home page)  
[www.ukulelenboard.de](http://www.ukulelenboard.de) (message board)

### Deutscher Ukulelenclub

c/o Raimund Sper  
Korneliusstrasse 1  
D-47441 Moers  
tel. +49/2841-394837  
fax + 49/2841-394836  
[www.ukulelenclub.de](http://www.ukulelenclub.de)

## Holland

### Ukulele Jamboree in Rotterdam - hosted by 'The Uke Box'

The night is comprised of a workshop, performances & open mic.  
To Join the Mailing List send an e-mail to: [guaranteed2swoon@gmail.com](mailto:guaranteed2swoon@gmail.com)

To read more about this and our other ukulele projects go to:

<http://www.ukulele-interventie.blogspot.com> (Dutch)

Visit my personal blog spot and click on 'Ukulele' under "Contents" (English)

<http://www.shelleyrickey.blogspot.com>



# Ukulele Clubs continued

Note: Shelley has an Etsy store where you can find ukulele related items for sale, check it out: <http://www.thejumpingfleaemarket.etsy.com>

## France

### Ukulele Club of Paris

Thursday starting 7:30 PM

Meetings are announced on the website King David Ukulele Station at this URL:

<http://www.ukulele.fr>

### C.O.U.L.E.

Club Olympique de Ukulélé de Lille et des Environs

<http://www.COULE.fr>

"Stay cool, come and play with the C.O.U.L.E."



## USA

### **Lone Star Ukulele Festival**

dates are 4/30-5/2 in Dallas

UkeLadyMusic and The Dallas Ukulele Headquarters are organizing the event.

more information coming soon.

### **Hawaii State Society of Washington, DC**

Oct 9-11, 2009.

Herb Ohta, Jr. and Keale are the ukulele players that we are featuring as the ukulele instructors.

## UK Ukefest

July 24th, 25th, 26th, 27th 2009

Run Cottage

Hollesley

Suffolk IP12 3RQ

more information available soon on

[www.ukulelecosmos.com/phpBB2/index.php](http://www.ukulelecosmos.com/phpBB2/index.php)

### **London Uke Festival And World Record Smash!!!**

Calling All Uke players! All ages and abilities, 1000 Uke players in an afternoon of entertainment with bands, food, drink, very special guests and a charity money raising World Record attempt!!

Devonshire Square, London EC2.

contact Quincy at [qnc@qnc.tv](mailto:qnc@qnc.tv)

20th June: Noon till 6pm,

## France

Paris ukulele Festival

Le 4 juillet 2009 / July 4th 2009 "La Bellevilloise"

<http://www.myspace.com/parisukefest>

[infos@parisukefest.com](mailto:infos@parisukefest.com)



Making beautiful music is your passion, helping you do it is ours.



This year edition will happen on July 4th with :  
Kelli Rae Powell (USA) [www.myspace.com/kelliraepowell](http://www.myspace.com/kelliraepowell)  
Tim Sweeney (USA) <http://www.timsweeney.us/>  
Elvira Bira (Sweden) [www.myspace.com/elvirabira](http://www.myspace.com/elvirabira)

**Ukulele Zaza (Belgium)** [www.myspace.com/ukulelezaza](http://www.myspace.com/ukulelezaza)

**Marie Darling (France)** [www.myspace.com/mariedarling](http://www.myspace.com/mariedarling)  
**Patti Plinko and her Boy (UK)**  
[www.myspace.com/pattiplinkoandherboy](http://www.myspace.com/pattiplinkoandherboy)  
**Les Ukulélé Boyz (France)** [www.myspace.com/ukuleleboys47](http://www.myspace.com/ukuleleboys47)

### **Vonck and Vlam**

touring from Holland to Istanbul - this summer...  
[www.vonck-vlam.eu](http://www.vonck-vlam.eu)  
Check out the Website... that's great entertainment!

### **WORLD MUSIC DAY at Auburn Preserve Park**

from Noon to 5pm June 20th. No fee. Join us for fun: For Festival Info contact:  
NUKED UKES  
[loy@foothill.net](mailto:loy@foothill.net)





## Essential Links from the World-Wide-Web

### **UkeTalk** - <http://uketalk.com/links.html>

"Ukulele Spoken Here" is one phrase that comes to mind. If you want to talk ukulele or catch all the news that is news, this is a can't miss website.

### **Brudda Bu's Ukulele Heaven**

<http://www.geocities.com/~ukulele/index.html>

If you'd like to learn the history of some of ukulele's greatest players, this site is absolutely essential.

### **Ukulelia** - <http://www.ukulelia.com/>

The World's Greatest Ukulele WebLog" Need I say more?

### **Ukulele Cosmos** - <http://www.ukulelecosmos.com>

One of the hottest ukulele forums on the web. Don't Miss It!

### **Ukulele Underground**

<http://www.ukuleleunderground.com/forum/index.php>

Another really popular ukulele forum, lots of Hawaiian players and folks from the West Coast of the Mainland USA.

### **Flea Market Music** - <http://www.fleamarketmusic.com/default.asp>

This is Jumpin' Jim Beloff's website. He has lots of great resources and an excellent forum as well. You can buy Flukes and Fleas there, too. Jim also has lots of songbooks, DVDs, and other great stuff there.

### **UkeLadyMusic** - <http://www.ukeladymusic.com/>

Auntie Noel runs a really great shop. Her passion is ukulele and it shows.

Contact Us: phone 214-924-0408

or email [noel.tardy@yahoo.com](mailto:noel.tardy@yahoo.com)

### **Kiwi Ukulele**

New Zealand's Ukulele Companion

<http://www.kiwiukulele.co.nz/>

### **Bounty Music**

<http://www.ukes.com/>

Bounty Music Maui

111 Hana Hwy. #105

Kahului, Maui, HI 96732

open 9 :00 to 6:00 Monday thru Saturday \* Sunday 10:00 to 4:00

Phone: (808) 871-1141

Fax: (808) 871-1138

## **German Village Music Haus**

### **We Sell Ukuleles**

expert setups for your fine  
ukuleles and guitars.

350 S. Grant Avenue  
Columbus, Ohio 43215

Bill Foley, owner and luthier.

[www.gvmh.com](http://www.gvmh.com)

(614) 228-8467

email: [info@gvmh.com](mailto:info@gvmh.com)



<http://www.ukecast.com/mp3/>

# Online Resources

<http://www.tikiking.com>

[tikiking@tikiking.com](mailto:tikiking@tikiking.com)

comment=Website listing:

Home of Tiki King Ukuleles since 1999. lots of neat Ukulele stuff, such as the webs largest Ukulele makers database, Custom Hand Built Tiki King Ukuleles, and ukulele stuff to see and buy. We have Flukes and Fleas, Ukulele Art Gallery, Ukulele classes, chord charts, CD's and more!

## **Bonsai Garden Orchestra**

email: [info@bgo.nu](mailto:info@bgo.nu)

Webside: <http://www.bgo.nu>

MySpace: <http://www.myspace.com/bonsaigardenorchestra>

World Music Festival "glattundverkehrt" on july 22nd .

[www.glattundverkehrt.at](http://www.glattundverkehrt.at)

## **UkePics**

Assorted Ukulele Picture Exposé

<http://www.ukepics.com/>

## **How High The Moon Publishing**

Publisher of the Jam Book "Play Well with Other"

9826 James A. Reed Rd. Kansas City, MO 64134

816-965-0183 or 816-728-6936

<http://www.moonbookstore.com>

**Uke Farm** - <http://www.ukefarm.com/home.HTML>

**Uke Farm Radio** - <http://www.live365.com/stations/ukefarm>

## **GoChords**

<http://www.gochords.com>

"GoChords™ is an easy-to-use writing and playing tool with moveable chord tablature!"